

The Photo Miniature

PHOTOGRAPHY AS A BUSINESS

A Practical Summary of the Things Which Should be Known by All Entering Upon Photography as a Business. Buying a Business, Furnishing, Equipment, Management, etc. Notes and News.

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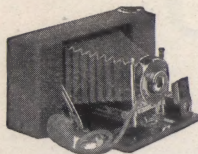
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Portrait
J. H. Garo, Boston, Mass.

The Photo-Miniature

A Magazine of Photographic Information

EDITED BY JOHN A. TENNANT

Volume X

AUGUST, 1910

Number 111

Photography as a Business

A conservative estimate of the number of men and women in America and Great Britain devoting their capital, time and labor to photography as a business would probably place the figure at a full hundred thousand. This estimate is restricted to the field of professional portraiture and the allied lines which come, incidentally, so to speak, to the professional studio, without attempting to number those who follow commercial, industrial or other special branches of photography. Add to this the fact that we have at least three "schools" busily employed all the year round in training would-be professionals, and the reader will agree with me that the time is ripe for a "first book" of information about this field.

There is, to be sure, no lack of information about professional photography. It is the single topic and breath of life for half a dozen weekly and monthly journals. But, as far as my recollection goes, no one of these journals has ever attempted to present a systematic or comprehensive summary of professional photography as a business—how to enter it and make the best of its possibilities. Here we have the purpose and scope of this monograph. It is, of necessity and by deliberate intention, a "first book," a brief introduction to the field, aiming to tell some of the elementary things which the young professional should know at the beginning of his business career. Like all "first books," so this will touch briefly on many things which deserve ample dis-

cussion, and in the end leave more unsaid than said. Photography as a business is a big subject. The leading professional journal in America began to tell about it nearly fifty years ago, and is still sticking to its text with undiminished vigor and vocabulary. Small wonder, then, if this little handbook lack completeness! But brevity is the soul of wit and little books are easy to read.

Another foreword. Getting ready for business is one thing and actually doing business is another. In these pages we will largely concern ourselves with preparations for business: The man and his ideals; the place of business, the equipment and working materials; with some of the other preliminaries which must precede everyday practice. With these things set down in order as a basis, I hope, in a later number, to publish a second monograph which will deal especially with methods of getting and doing business, ideas which are worthy of a practical trial or have already proved successful in application, and so on. But the groundwork must come first, and this is given here from actual experience in the field.

The young photographer about to
An Ideal start in business should have, first of all, a definite ideal as to his place and work in the profession, and strive with might and main to reach this ideal. He has to make a living and something more from his profession, and, in the end, it all comes down to making portraits which please people and getting the best possible price for his work. If his ideals are based on a common-sense estimate of his abilities and he puts sufficient work behind his ideals, there can be little doubt about his ultimate success.

Grouping professional photographers
Three Classes: as we find them, we may roughly place them in three classes. First, we have the conventional photographer, usually short on ideals and business training, seeking only to do a certain amount of business, pay his bills and, if possible, put aside something for old age or the proverbial rainy day. This man rarely gets above the average in work or methods. If he has health, a fair amount of luck in location and

competition, and is moderately careful, he makes a satisfactory living and fills his place in the world.

At the other end of the scale we have **The Pictorialist** the pictorial portraitist, usually an amateur who comes into the profession from the top. This man knows something of art and his ideal is portraiture with art or pictorial quality in it, whether it pays or not. He has culture and refinement, and often a helpful personal connection. He employs few if any of the usual trade methods, has no display at his entrance, employs no receptionist, and more often than not does all his work in a couple of rooms on the top floor of a building apparently wholly unsuitable for photographic business. But his personality and work attract favorable attention, and he puts a high price on his prints. The end is problematical, some have succeeded and others have failed. As a class, pictorial portraitists have not yet made any considerable mark on the life of the profession.

The Modern Professional Finally we have the modern professional, whose ideal combines whatever is best in the two classes already mentioned. He is capable in technical photography; he is familiar with business methods in the broadest sense; he knows how to put distinctiveness and charm into his work and how to properly exploit its value. This class is growing in numbers. They are prominent in their cities, not so much because of wealth, but as professional men, devoted to a profession worthy of respect and patronage. Such men make money and get the best out of life. Their acquaintance is worth cultivating and their ideals and methods are worth study and following. In these pages we will see something of these ideals and methods.

The Question of Location The first important question facing the man who has determined to follow portraiture as a business is the question of location. Here he will need all his observation, intelligence, judgment and foresight. Experience has conclusively demonstrated that even a clever photographer cannot hope to win lasting success if handicapped by a poor or unsuitable location, while a mediocre worker

will often enter upon a successful career by the aid of a happily chosen location.

A great many considerations enter into the choice of the right location, but, in the end, this choice depends on the photographer's estimate of his abilities, the amount of capital at his command, and the class of trade he intends to seek. Personal preferences between large and small towns, the question of competition, health and family matters are minor points which rarely affect ultimate success or failure.

Some small towns offer attractive opportunities. The college or university town, such as Ann Arbor, Mich.; Madison, Wis.; Oberlin, Ohio; Durham or Oxford, Eng., is an attractive field for the man who can handle the peculiar problems it presents. The manufacturing town, of from twenty-five thousand to one hundred thousand inhabitants, with a steady outflow of wages all the year round, means more than a competency to the photographer who has the commercial instinct plus. The summer or winter pleasure resort is a profitable location for the man with method and hustle who can crowd the work of the year into a few months. But the man with sure ability and ambition will find the largest opportunities in the big city, where there is an everchanging and everincreasing stream of possible patrons passing his doors. The big city has a place for every sort of worker and puts every man in his place. Its competition is intense; its expenses are formidable; and it demands continual and untiring work. But the real risks are few; the uncertainties center about the man rather than about the volume of business; and the reward rarely fails the man who makes good.

In the large city, location is all important. Close personal investigation and observation, careful calculation of ways and means, and a continual reference to the kind of business sought for, must be the guiding factors. As far as capital is concerned, the amount will depend on the scope of the business proposed and its character. The photographer who has capital sufficient to guarantee his rent for a year and to provide a good working equip-

ment, so that he can begin without debt, need have little fear, though he may experience some anxiety and find himself in a "tight place" during his first year. Finally, whether the city be large or small, no location will enable a man to "win out" without work and enterprise. Location is a powerful influence for success or failure, but success means the combination of location and the man. The big city is not the place wherein to "try out" one's ability. For that uncertainty the smaller town is better adapted, and the larger opportunity will wait the outcome.

**Building
a Studio**

Having determined upon the location, the photographer must consider the construction and equipment of his business premises. Here, again, the question of available capital is an important factor. In the larger city it may be possible to find photographic premises available for occupancy in a favorable section for the kind of business proposed, but such opportunities are not common. The alternatives may be the adaptation of a dwelling or suite of rooms for photographic purposes, or the building of the studio from the ground up. In small towns the latter will generally be most advisable.

The construction and equipment of a studio is fully dealt with in *THE PHOTO-MINIATURE*, No. 50, and the reader who seeks technical details will find all his requirements worked out in that number. Here it may suffice to point out that the introduction of rapid portrait lenses, the increasing use of reflector systems and screen devices, and the rapid plates now available—in a word, modern conditions—make the problem of studio-building much simpler than it was ten or twenty years ago. The large area of skylight then required, expensive in construction and maintenance, is now wholly superfluous. A single slant light ten or twelve feet in height and facing north, or a vertical light with a small skylight, will meet most of the everyday needs of the portraitist. The installation of an electric lighting system for dull days, winter use, and the production of special lighting, is advisable. One of the simplest forms is the use of a number of powerful incandescent lights fixed to the bars of the slant or vertical light. These

are set in rows, each row being separately controlled according to the height and direction of the light required. With such a system, reflectors are essential to equalize the illumination of the subject.

If the studio light faces the north, with a slight tendency to the north-east, the working conditions will be most favorable for all times of the day and year. Sunlight in the studio is undesirable, making the use of cumbersome blinds necessary and giving troublesome reflections. The studio should be so placed that it is convenient of access from the reception and retiring rooms. When possible, it is desirable to have a pleasantly furnished room between reception room and studio. From the reception room side such a room gives a convenient place for conferences with visitors away from the distractions of a sometimes well-filled reception room, while from the studio side the room offers a convenient place into which the friends accompanying sitters may be invited to retire if not desired in the studio itself during the sitting. Workrooms and finishing rooms should be located well away from the studio, and there should be no passing of employees through the studio to these rooms. The interior equipment of the studio and other rooms will be dealt with in later pages.

**Buying a
Business**

It is estimated that at least three thousand American studios change hands every twelve months. This serves to show that many photographers prefer buying a business already more or less established to the alternative of building a new business. Hence it may be profitable to discuss a few of the points which should be considered in the purchase of a photographic business.

In all professional journals one may find advertisements offering business for sale or exchange. Almost invariably these announcements are tantalizingly brief, and seem to offer far too much for the price asked. Evidently they are intended chiefly to invite investigation. The first step, then, when one is attracted by an offer of a business opportunity in a desirable section, should be to write to the advertiser, asking for full particulars, i.e., the things not mentioned in the advertise-



O. H. Boyé, San Francisco, Cal.



O. H. Boyé, San Francisco, Cal.

ment about which you desire information. If these items can be put in the form of questions requiring specific answers, so much the better. While awaiting these particulars, look up the record of the town or locality in which the studio offered for sale is situated, ascertaining its present population and rate of growth, the character of its residents and the local industries, its special features, such as schools, colleges, large industrial works, etc., likely to offer scope for the prosperity of the business, the amount and character of photographic competition, the nearness of other towns and whether they offer serious competition and so on. With this information, should the advertiser send you promising particulars of his offer, a personal visit to the studio for closer investigation is advisable. This visit may advantageously extend over a few days or even a week or two if the business seems worth while.

Turn-over and Net Profits If a personal inspection of the town, the location of the studio and its business possibilities give a favorable impression, arrangements should be made for a close investigation of the business offered for sale. This should begin with the books of the studio, which should show the yearly returns (or turn-over) and the net profits of the business—say covering a period of two or three years. It is desirable that these two items should be considered together, for it may be that a business doing a turn-over of \$20,000 a year will show less profit than one with half that turn-over. Thus a comparatively small business, with fairly high prices for its work and little loss in bad debts, will show a much larger net profit per year than a big popular business at low prices, leaving only a small margin over cost of material and standing expense. As a general thing, it will be fairly easy to ascertain the volume of business done by the studio during any stated period, but much more difficult to get at the cost of doing the business, and it is the latter which determines the net profit.

About Sittings In this inspection of the books, it is desirable to see how the sittings shown by the studio records have been obtained and whether they were really paid for, and whether the

prices prevailing have been steadily maintained. This will disclose whether free or invitation sittings swell the record of income, and whether the volume of business has been "boosted" by unprofitable special offers such as cut prices, etc.

Is the Business Growing? It is usual in the sale of a business to show the turn-over for at least two or three years, by which one may learn whether the business is growing or declining. If the latter, the cause should be sought. It may turn out that formidable opposition has interfered, or that the locality is changing in character. It should not be forgotten, however, that a declining business may have profitable possibilities, the decline being due, perhaps, to some lack in capital, business ability or personality of the present owner.

Fixtures: Apparatus The actual value of the fixtures and apparatus may next be looked into. As a rule, photographers are apt to place this at too high a figure, looking only at original cost and forgetting depreciation by lapse of time or use. In some cases it may be desirable to get the price asked for (or stated as the value of) fixtures, furnishings and apparatus deducted from the sum asked for the business as a whole. This, if granted, will mean that the buyer of the business must refurnish and re-equip the establishment, which, more often than not, will be found advantageous from several viewpoints.

Lease of Premises Another detail of importance is the lease of the premises, where these are rented, how long it has to run before expiration, whether it is renewable and what rental, and what conditions it contains as to repairs, etc. With this, of course, the physical conditions of the establishment should be seen to, whether the place will need expenditure for repairs, etc. One of the usual conditions in a lease is that the premises must be left in good and tenantable repair at its termination. It may happen at the expiration of a lease that it cannot be renewed, or, if it can, only at an increased rental. Still, the tenant has to leave the place in good repair, although he may not have been in occupation for more than a year or two, while the

dilapidations may have been going on from the time the lease was first granted. The new tenant may also have to reinstate portions that may have been removed when fitting up the place for photography, and this is sometimes a very costly matter.

A feature is frequently made in the sale of a business of the number of negatives in stock. The prospective purchaser will do well to see from the books what they have produced in orders for duplicates during the previous year or so, for it should be kept in mind that old negatives are not the same valuable asset that they were in the past, for at the present time people rather prefer to have fresh sittings in up-to-date styles than order from old negatives.

In many businesses, where transient patronage makes up a large part of the year's trade, negatives more than a year or two old are of little or no value. On the other hand, it may happen, because of the character of the clientele of the studio or some peculiar feature of the locality and the business, that the stock of negatives may hold profitable possibilities for business.

Where copyright subjects are included in this stock, it should not be overlooked that the copyrights must be transferred separately and individually from the original owner to the new purchaser. It is worth remembering, also, that a big stock of negatives badly numbered and registered is likely to prove a source of worry and trouble rather than of profit.

In the majority of cases, the sale of a small photographic business means the retirement or removal of the original owner and the conveyance to the purchaser of the premises, stock in trade and fixtures, together with the right to do business in place of the former owner. But when an old established business is in question, possessing a good reputation, a well-known name and a widespread connection in its locality, the value of the goodwill is an important detail of the sale and brings up some puzzling problems.

The goodwill of a business has been defined as giving the purchaser

(1) The right to carry on business at the same place as that at which it was formerly conducted.

(2) The right to use the old name under which the business was established, and to represent himself as the legitimate successor of the former proprietor.

(3) The exclusive or limited right to continue the business under that name, and to enjoy the benefits of the trade connection thus transferred without interference.

The third clause usually constitutes the chief difficulty. It should be properly safeguarded by a definite agreement, that the person selling the business will not compete, either directly as the owner of another studio, or indirectly as manager or employe of another studio, within certain limits of locality and time. This is essential because the value of the goodwill of a photographic business, like the value of a doctor's practice, is so largely dependent on the personality of the man himself.

The second clause covers the point of greatest importance, since it virtually secures to the new purchaser something of definite value. But no general rule can be given by which one may fix this value in an individual case. Ordinarily, one might venture the opinion that the goodwill of a business with the right to continue it under an established name as successor would be worth two years' net profits of the business. But in some cases this estimate will be too high and in others ridiculously low. To the amount asked for the goodwill, of course, must be added the value of the stock in trade, fixtures, negatives and so on at valuation.

Where the business to be purchased is of sufficient size and importance, the aid of an attorney should be sought, and the books of the concern should be examined by an accountant. This will add to the cost of the business, but is an expenditure well worth its cost, since it may disclose circumstances and conditions which will materially reduce the amount asked for the business, or even show that the proposed purchase is not advisable.

Sociability as a Help While some photographers can and do conduct their studios on what may be termed a "strictly business" basis, neither knowing nor caring to know anything about their custo-

mers, there can be no doubt but that sociability is a big help in building business; especially in the smaller cities. A wide acquaintance among the right sort of people is a valuable asset in any business, and the new-comer in a community will do well to cultivate such an acquaintance by every right means available. This does not mean that the photographer should join local clubs and societies simply for the business he can secure from fellow members. But it does mean that he should put himself in evidence in the social life of his town or class, and win for himself as wide a popularity as possible in his community.

Sociability of this sort may be cultivated in many different ways, depending upon the personality of the photographer. Men differ in their hobbies and relaxations. The thing is to know the men and women worth while in one's community, to be in evidence in public and semi-public affairs. Civic activities offer a profitable avenue for this kind of publicity, church, fraternal society and social work are other avenues to a local acquaintance which suggest themselves. Relaxation of this kind, which brings one out among intelligent and cultured men and women, broadens the mind and furnishes it with ideas, cultivates tact and patience, suggests new and fresh ideals and keeps the whole man in good trim, adding the human interest and the human touch to all his work and activities. As already mentioned, there can be no direct seeking for business in all this. The business will come naturally from the acquaintance, must, indeed, be incidental, the apparent purpose of sociability being relaxation and participation in the activities of the locality or organization.

Altogether apart from this and yet in **Studio Socials** a measure related, may be mentioned a much neglected method of securing an acquaintance among children and young people. This is the inauguration of series of receptions, musical afternoons and similar affairs which will draw the young people to the studio. This method is sometimes followed crudely and with little taste. It does not mean hiring a small orchestra once a week and throwing the establishment open to the public, with a profuse display

of specimens on every hand. What it does suggest is the arrangement of two or three tastefully appointed rooms for receptions or musical purposes, the securing of two or three or four local entertainers, such as pianists, violinists, young women who can give monologues or talks suitable for the pleasant entertainment of children, with a definite programme which will happily cover two hours. By sending out to a selected list of children or young people neatly printed invitations and a programme, and arranging for some one among one's women acquaintances to act as hostess for the occasion, such an affair may be utilized to bring a host of desirable customers to the studio. In this and similar ways the photographer can readily reach a wide acquaintance and create a favorable impression in his community.

There can be no question about the **Appearances** vital importance of "appearances" as a business factor in professional photography today. The latter's place as a semi-profession in the public mind, rather than a mere business or trading pursuit makes this self-evident. The photographer who seeks success, whether he be well-established in his community or new to the business, has no choice in the matter; the neglect of appearances is a handicap bound to prove fatal in the long run. This detail of appearances covers the whole business, from the impression given to the visitor by the approach to the studio exterior, and the style and manner of the photographer and his employes, to the impression given by the interior aspect of the studio and the delivery of finished work to the customer. Everywhere a proper regard for appearances is vital to success.

How to compass this detail of appearances is rarely an easy problem, depending as it does so largely on the amount of capital available. Cleanliness, neatness and order in every detail are the elementary essentials and everywhere practicable; but elegance and refinement in appointments, furnishings, decoration of rooms, in employes, in the studio stationery and similar details means expenditure, a certain amount of good taste and a lot of right thinking. The possibilities are of course, dependent on the photographer's means, personality,

the location of the place of business and the character of the patronage desired.

Individual Buildings To begin at the beginning, the photographer should control, as far as is possible, the appearance of the exterior and interior of his place of business. In small towns, and even in some of the larger cities, the best plan is to secure an individual building, slightly away from the busiest center of trade, which can be designed or remodeled to suggest and lend itself to the work to which it is devoted. The new studio of Mr. D. D. Spellman, of Detroit, here illustrated, shown how this plan may be followed even in a large city. The South Kensington studios of Messrs. C. R. Fry and Son, London, illustrate the possibilities of the plan even in a bustling metropolis. Such a studio gives the best sort of an impression to the visiting customer, is profitable as an investment in publicity, and enhances the value of the work therein produced.

In the Business Section When it is essential to be located in the business section of a city, a proper regard for appearances means care in selecting the street and building, so that the approach to the studio and the businesses surrounding it may not detract from the general impression of tasteful refinement which the studio itself should invariably give to the visitor. Thus a street occupied by jewelers, florists, modistes, art stores, and the like, is preferable to one devoted to hardware and furniture, with cigars and a saloon or two to add variety. Similarly, before locating in a business building, it is well to consider carefully the character of the businesses carried on in the building. This will obviate unpleasant incongruities in surroundings, such as I once saw in a New York instance, where the photographer's rooms were sandwiched between a "wooden and cork leg emporium" and offices devoted to dentistry, typewriters and funeral caskets. Where, however, popular trade is desired, and quantity rather than quality is the motto of the business, surroundings and other esthetic considerations must give way to the prime necessity of a location where a great number of people pass day by day. As



D. D. Spellman's New Studio



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Plan of Spellman's New Studio

an example, I recall the instance of a man who built a very successful portrait business in a few years by securing a location between a big dry goods store and a popular ladies hair dressing establishment. Beyond securing ample space in a deep, narrow entrance for show case display, this photographer could do nothing in "appearances" until the customer had climbed two flights of hardwood stairs and entered the reception rooms of the studio.

A Show Window Except in the largest cities, the photographer can generally secure premises which include a store window available for the display of his work. As to this I cannot do better than quote now a series of papers by Mr. Drinkwater Butt, published in the British Journal of Photography a few years ago:

The photographer's first and most important means of introducing his work to the notice of new clients is, of course, his show-window, and we will, therefore proceed first to consider the design of such a window. It may be at once said that a very large amount of space is by no means necessary, or even desirable, for not only is a large sheet of plate-glass an unpleasing and costly thing, but it is also usually very destructive of anything like good architectural effect in any building in which it occurs. It is also very difficult to fill a very large window satisfactorily with photographic work. If the window is tall and high, anything placed in the upper part of it is not only thrown out of perspective, but is also out of the range of vision of the passer-by, unless by unpleasant straining of the eyes and neck; so that in case such a window exists and cannot be altered, it is generally better to partially drape it and use the upper portion for the admission of light to the shop beyond than to place any specimens in such a bad position for viewing.

A Small Window Preferable A very large window also demands an undue number of specimens to fill it, which makes it a special disadvantage to photographers in the smaller towns, where not only are sitters fewer, but where also a constant change of window dressing is more desirable than

in the larger centers of population. Among a large quantity of work there must also, of necessity, be a greater chance of things which do not harmonize coming together, to the destruction of artistic unity of effect; to say nothing of inferior work having to be sometimes used to make out, which will, of course, lower the average of the whole. A large collection of portraits is also apt to be a weariness to the casual spectator, who would give a much more appreciative attention to a smaller collection of the photographer's best work. In a small window, too, the much more artistic system of showing work in only one process at a time may be adhered to, when not only is each display more harmonious in itself, but each can also have its proper and most suitable background and setting in the way of draperies, etc., and thus more striking and attention-arresting changes be constantly made. A small quantity of the photographer's best work thus effectively and tastefully arranged will do him and his business a great deal more good than a large amount of inferior stuff going badly together, and some portion of it, at least, out of harmony with its surroundings.

Draperies in For these one-process displays, the
Display window might be filled one week, for instance, with sepia carbon, another with black platinotype, and another with matt silver prints, and so on; and for use with each might be made a set of window draperies harmonizing in tint with the work to which they are to form a background. This idea is often carried out by jewelers and drygoods houses. The photographer should not use brilliant colors, but the softer and more delicate colorings found in art fabrics, where tones, rather than colors predominate. I have said "should not" in the above sentence, because, as a matter of fact, I find that the photographer very often, when buying his window draperies and fabrics, forgets that they are not themselves the objects to be shown, but only the background and foil for his work, and so gets them much too strong and obtrusive in color and effect. Instead of this, how much better are delicate brown or creams to go with his carbons, ivory-white or soft grays for his platinotypes, and whatever broken tints that may

best harmonize with the color to which he tones his silver prints. The variety of materials which may be used for the lining of showcases, or for window draperies, is very large, including hollands, linens, canvases, plushes, velvets and silks; and while the color should harmonize with that of the work to which they form a setting and background, it may be also laid down that the texture chosen should be proportionate, as it were, to the size of the pictures to be shown; a coarse canvas being, for instance, most suitable for going with large works, while smaller and more delicate pictures should be seen against finer and softer stuffs. Enlargements generally look well against canvas, smaller carbons and platinotypes against hollands and linens, silver prints against silks, and miniatures and colored work against plushes and velvets. It may also be added that the materials chosen should generally be without pattern, or at most, only such a self-colored one as may be found on some damasks and brocades, as any assertiveness or conspicuousness of design will at once detract from the restfulness which is necessary to all backgrounds, and cause them to compete for the spectator's attention with the work that they should only unconsciously set off.

Interior The general interior fittings, other
Fixtures than draperies, should generally be of
 wood, the restlessness and disturbing
glitter of brasswork, mirrors, tiles, and such-like things, being scrupulously avoided. Palms, pot plants and ferns are also undesirable additions to a photographer's window display. The design of window enclosures must, of course, be in harmony with both that of the shop front and that of the interior fittings of the shop itself, as they are seen in conjunction with both.

Educative In these days, when the public is so
Display well informed about photography and so
 ready to be interested in its processes,
the idea of educative displays deserves more consideration than it has yet received. The educative display represents the method of indirect attack, which is so often more effective than the direct attack as represented by the stereotyped display of photographs "all of a kind." It also offers a profitable variation from the

everyday exhibit, and there is money in interesting the public.

Such a display may take any one of many different forms. According to the ingenuity of the photographer, the character of his trade, the season of the year, the location of the studio, etc. If it draws attention to the photographer's skill or facilities, or to some special feature or usefulness of photography, it serves its purpose and is good publicity. A few rough suggestions will suffice to indicate the lines along which such displays may be planned.

**Hollinger's
"Copy" Dis-
play**

One of the most profitable displays ever made by Hollinger, of Fifth Avenue, New York, was a case of platinum copies from old cartes-de-visite and daguerreotypes. The exhibit showed the original prints or daguerreotypes together with the copies, and the contrast was invariably favorable to the copy. This pleasing contrast was secured by (1) the excellence of the copy, (2) slight enlargement or variation in size or shape of copy as compared with the original, (3) a few touches of chalk or crayon, giving life and crispness to the shadows to the print or softening undesirable contrasts, and (4) modern styles in trimming and mounting applied with discriminating care. Apparently, the public was pleasantly surprised to learn that the old, faded but treasured family portraits could be reproduced with such obvious improvement, for the display formed the basis of a side-line which has brought thousands of dollars to the Hollinger studio.

An educative display for women, showing the influence of colors and design in costume upon the effectiveness of a portrait can be made as follows. The scheme is bound to attract attention. Arrange with a local modiste to send a model or two to the studio early in spring or fall, with half-a-dozen costumes. Make a few figure studies with this material, showing the costumes to the best possible advantage. Get the modiste to give a brief, technical description of each costume as to color, material, texture, etc. Affix this description in neat printed form to each figure study and arrange the dis-

play tastefully in the show-case. A similar display of the same order can be made by arranging many different-colored ribbons in a pleasing design in the show-case, with a photographic reproduction of the arrangement alongside, showing how the different colors photograph. This display should have a few paragraphs of explanation, telling of the advantages or disadvantages of this or that color combination in a portrait. Another variation is secured by photographing an attractive woman in costumes of different colors, with and without wraps, hat, furs, etc., showing how these items may help or detract from the general effect in a portrait.

The Reception Room In the smaller studios, a single room of large size is usually made to serve as the reception-room for the receiving of visitors and as a waiting-room between sittings. Where the business will justify it, however, a better plan is to have one or two smaller waiting-rooms leading off from the reception-room proper, where single customers or parties may be isolated from the stream of callers. When, as is generally the case, the reception-room is utilized as a gallery for the display of the work of the studio, these additional retiring rooms should be kept free from displays of work, and made to suggest quietness and restfulness by the tone and character of the furnishings and decoration. In taking up the furnishing of the reception-room proper, I again quote from Mr. Butt's papers. He first warns the reader against the intrusion of work, such as retouching, spotting, etc., in the reception-room, and the over-crowding of the room in the matter of displaying the work of the studio. He then goes on to say:

The furniture of the reception-room should be sufficient, but not excessive, in quantity, and in harmony with whatever style of decoration may be chosen for the whole. It need not consist of much more than a few comfortable seats and lounges for the use of clients, a small desk of good design for the receptionist, and a few small tables for the display of specimens in books, small frames, etc. Whatever is used, however, should be good of its kind, and, if simple, yet artistic in design.



Portrait
F. Milton Somers, Cincinnati, Ohio



C. F. Townsend, Des Moines, Iowa

Lighting the Room To proceed to the general requirements of a good reception-room, we may note that one essential is that it should be well lighted, both by day and by night, during the latter preferably by electricity. As suggested in the previous article, the upper parts of many tall shop windows, which are useless for the external display of specimens, may often be utilized for the partial daylight illumination of the reception-room beyond; and light be also generally obtained from the back, when, as is generally the case with town premises, none is available from the sides. Best of all is, of course, top light, when it can be got, and this is a point which should be kept in mind when premises are being chosen for photographic purposes. Another good arrangement, and one which may be made to give very artistic effects, is, when there are three or more windows on one side of the apartment, to divide the space between them, by partitions at right angles to the wall, into bays, by which means a considerable amount of hanging space, lighted alternately from the left and right, is obtained. In these bays all kinds of work can be very conveniently displayed, while specimens of each kind of process are kept together, and yet isolated from possibly discordant neighbors. The quantity and quality of the lighting should also be taken into consideration when the general decorative effect is being decided upon, it being always to be remembered that a room not too well lighted should be decorated in a lighter key than one which has a better natural illumination; in which latter both the woodwork and the wall coverings may be darker in tint and tone.

Decoration In the decoration of a reception-room of an important character, it is generally best to keep to one style or period throughout, the Adams version of Renaissance work being, for instance, often very suitable. In this style the ornament is sparing in quality, generally in low relief, and the whole quiet and refined in taste, besides being admirably designed for execution in wood and plaster, the two principal materials for indoor work. What, for want of a better name, is generally known as

the "art nouveau" style is also not at all unfitted for reception-room decoration, provided always (as the lawyers) say that its exuberances and extravagances be avoided, and its points of directness and simplicity seized upon.

Wall-Coverings

Among the most important decorative features of the reception-room are the wall-coverings which give the dominant note of color to the room and serve as the background against which the work of the studio will be displayed. For this purpose, where expense is to be considered, plain-toned papers offer the most suitable material. The color of the wall-covering will largely be determined by the illumination and light aspect of the room as far as light or dark, warm or cold tones are concerned. The general tone and character of the pictures used for display should also be considered. It is curious to observe how taste varies in this last detail. I have in mind three high-class studios where black-and-white platinotypes make up the display collection. The reception room of one of these studios is hung with claret-colored burlap; in the second studio a dull gold grass cloth is employed; while in the third instance the walls are covered with a rough-grained canvas cloth of warm gray; of these three the last mentioned seemed to convey the most pleasing impression. Patterned papers or cloths are not advised, the design asserting itself and destroying the quietness and tonal quality which should characterize all backgrounds. I recall a reception-room where warm-toned carbon prints and paintings made up an effective display. The walls of this room were colored in dull green and grayish blue distemper and served as an admirable foil for the display.

Floors

In floor coverings we have to consider first the class of trade coming to the studio before we can decide whether these shall be parquetry with eastern rugs, or good, in-laid linoleum, a richly carpeted floor, or a simple, stained wood floor with small mats. For the studio catering to high-class patronage the first mentioned is doubtless the most desirable method of treating the floor where the reception room has to accommodate con-

siderable traffic and is entered directly from the street, the second is preferable as durable, neat in effect and easily kept clean. An all-over carpet is, from several viewpoints, the most desirable floor covering for a reception room where the business is largely confined to the artisan class, providing an impression of homelikeness and comfort which is better appreciated than the more formal parquetry border surrounding the average multi-colored eastern rug. Speaking of linoleum-covered and plain stained floors, Mr. Butt says: A good linoleum-covered floor is easily kept clean and free from dirt, especially if when first laid, and at intervals afterward, it is well treated to a good coat of beeswax and turpentine as ordinarily used for polishing stained floors. The latter (i.e., stain) is also a good substitute for parquet when there is already a good well-laid floor to operate on, but the common procedure of staining and then varnishing or using one of the so-called varnish stains is not to be recommended, as the surface so obtained will soon chip, scratch, and look shabby, and never give so satisfactory an appearance as a stain made of common Brunswick black diluted with turpentine to the desired brown tint, followed by applications of the above-mentioned beeswax and turps, or the wax polish which may be obtained in paste form ready for use. This gives a clean, non-chipping, unscratchable and, in time, well-polished floor better than any other method with which I am acquainted, and I have used it times out of number with entirely satisfactory results.

Here I draw again upon the papers of

The Studio Mr. Butt as offering well-considered advice and help. He says: In the furnishing and equipment of the studio, the first point to be insisted upon is the necessity of abolishing from the studio all kinds of working apparatus save that actually needed for the purposes of portrait-making, to which the room should be wholly and solely devoted. Printing, retouching, and similar work not only cause dirt and litter, and take up valuable space, but also introduce into the studio the presence of assistants, who distract the attention of the sitter, and often cause the nervousness and self-consciousness which are so inimical

to good photographic portraiture. The next thing is to see that the actual working apparatus of cameras, reflectors, blinds, backgrounds, etc., is in perfect order and ready for immediate use, so that no defects may interfere with the swift, smooth completion of his arrangements which characterizes the good operator.

As regards backgrounds, these are **Backgrounds** generally too many in number and too poor in quality, and so little conducive to good work, though taking up a lot of room. For even a very large business some ten backgrounds at a time should be amply sufficient—such, say, as a light and a dark landscape, a light and a dark interior, a couple of cloud effects, vertical and horizontal graduations, and flat light and dark tints. . . . When any background becomes at all shabby or hackneyed by constant use, it should be disposed of, and something fresh obtained in its place, so that the photographer's work may not become monotonous and stereotyped, as it often tends to do when the same backgrounds and accessories are used over and over again.

The most general and useful accessories are those which take the form of articles of furniture, and with regard to these it may be at once said that the objects to be most avoided are usually those made especially for photographic use, not only because they are to be found in so many studios and consequently lack distinction and individuality, but also because they are generally heavy, ugly, and quite unlike any furniture which clients would probably have in their own homes, and so feel (and look) most at home amongst. Chief among this class of article is the so-called "posing chair," which takes to pieces and fits together again in all sorts of weird and wonderful ways, something like that piece of furniture which, according to the poet, "contrived a double debt to pay, a bed by night, a chest of drawers by day." In none of its permutations, however, does this article look like any real piece of furniture, nor does it feel comfortable to the sitter, or, as far as I can see, facilitate the work of the operator in posing him. For vignettes a narrow-backed chair on a revolving stand is certainly



S. H. Lifshey, Brooklyn, N. Y.



Portrait
Kenneth Alexander, Millville, N. J.

a convenience, as on it a sitter can be easily turned a little as the exigencies of lighting or point of view require, but apart from this, none of the other "bags of tricks" so much affected by some not-very-clever photographers, who trust rather to mechanical contrivances than their own skill, are worth bothering with.

What is wanted in a studio is simply a good variety of the kind of furniture which a photographer's clients are likely to have in their own houses, amongst which they will look and feel most at home, and which can always be treated so as not to become obtrusive in the picture or detract from its artistic effect. Longfellow's dictum, "That is best which lieth nearest, shape from that thy work of art," applies here as in other cases.

**Decorative
Features**

To pass on to the fixed decorations of the studio, it may be laid down that the general scheme, in most cases, should be a light and airy one, not only that the apartment may, by its brightness and cheerfulness, have a good effect upon the spirits and consequently also upon the expressions of the sitters, but also that all the light possible may be obtained when wanted for large groups or other work requiring plenty of illumination. Superabundant light, whether direct or reflected, can be easily shut out or cut off by blinds or screens, while a naturally dark or gloomy interior cannot be lighted at will. Therefore, speaking generally, ivory or creamy white may be recommended for ceilings and woodwork, and warm soft grays for the walls, any colored decoration being sparing in quantity and worked out principally in dull pale yellows, buffs, and blues.

In a studio intended for high-class business, the usual floor of linoleum may be replaced by a parquet floor, or the effect of the latter can be obtained in an inlaid linoleum, which is also a capital material for the covering of studio floors, especially in busy establishments where there is much traffic. Large carpets are not generally satisfactory, as they are difficult to keep clean, uneven in wear, and, more often than not, unpleasantly obtrusive in pattern, to the great detriment of the full-length pictures or groups in which the floor is included.

Dressing-rooms

Convenient to the studio, at least two or three rooms, of good size and pleasantly decorated, should be provided for dressing purposes. These should have a full-length mirror, small table-mirrors, hat- and coat-stand, a small couch and a low-seated chair or two. In the rooms devoted to women patrons, hair-brushes, combs, in several varieties, pins and similar conveniences, should be provided and kept scrupulously clean and attractive in appearance. Daintiness and completeness for women's use are essential in such rooms. The gentlemen's room should have mirror, brush and combs, whisk-brooms or clothes-brushes and similar items. Running water, hot and cold, is a desirable convenience, if available, and will be appreciated by many customers. If space permit, a dressing-room exclusively for the use of children will often prove advantageous. It should, of course, be decorated and furnished appropriate to its use.

Workroom The workrooms of the photographic establishment demand as much consideration as the reception-rooms and studio.

They should be located away from the studio, but convenient of access. Roominess, abundance of light and completeness of working equipment are the essentials. The arrangement of all workrooms should be such as to permit of thorough cleaning at stated periods without the necessity of turning all the contents of the room topsy-turvy. Separate rooms should be provided for chemical manipulation, printing, retouching and finishing. A chemical storeroom is a useful convenience which is rarely found in the older studios, but should be provided for in any studio built today. Where special printing methods are largely employed, such as carbon- or platinum printing, a special room for the working of each method will repay its cost in added convenience and better work.

Advertising Among the business methods of the modern photographer advertising necessarily occupies an important place.

Once ready for business, the photographer's immediate and most urgent need is some method of attracting customers to the studio. And advertising is the surest

and most direct way of getting business in photography, as in every other walk in life. When customers begin to come, technical skill and personality—the steady production of good work and pleased customers—will make a business grow and prosper. Clever salesmanship and tact in the reception-room or office will bring good prices and increase the size of the day's orders. But for bringing a steadily increasing volume of business to the studio, and making people prefer one studio before another, advertising the studio and its work outside of the studio is a necessity.

To answer the photographer's question: How shall I advertise? would fill a very big book. I should have to know all sorts of things about the particular business in question before any definite plan or method could be evolved likely to help. There are a thousand ways of bringing a studio and its work to the favorable notice of a community, whether in a little town or in a busy metropolis. In the second monograph, already promised, I hope to offer a few suggestive methods which may help this man here or that man there. Here I am content to put the big basic fact down plainly: Advertising is the way to get new business. Advertise by the best method you can devise, keep on advertising, and change the method as often as possible—always being sure that the method used is suited to the class of trade desired.

Your work will advertise your skill—in the show window, display frames, and as distributed by your customers. Your place of business and everything within it—from the entrance to the printed label on the delivery package—will advertise your business methods and personality. But the fact that you are in business to make photographs, your styles and special facilities for this or that class of work, the reasons why people should come to your studio in preference to another, these things must be made known by advertising. It may be that letters to a selected list of possible customers will be the best method; or a trained and expert outdoor solicitor covering certain classes of patrons; or newspaper publicity; or the use of booklets; or the giving of free sittings by invitation, or a hundred other

schemes may be adaptable. In this an intelligent business man may be trusted to think for himself, having the fullest grasp of all the factors in his case. The point is—advertise, and advertise all the time, in every way and by every means which commends itself to your common sense and judgment.

Book-keeping To the average man, the keeping of a set of business books which will, at stated periods, give him an accurate and dependable account of the condition of his business, is as formidable an undertaking as the management of a railroad. But the thing should be, can be, and is done; at least I have known photographers who asserted that they kept such a set of books. Be this as it may, I have never seen a complete system of book-keeping for the studio explained and demonstrated in theory or practice, and confess my inability to present such a system here. The fact is that, from an accountant's viewpoint, the average photographer's business presents a complicated problem, the sifting, recording and distribution of the cost of production, materials and standing expenses over a multitude of small transactions being the chief difficulty.

An Ideal System In my own experience, after a year or two devoted to the old method of day-book, journal and ledger with confusion at the end, I hired an expert accountant at forty dollars per day to devise a simple but dependable system suited for my business. After a few days' questioning and investigation, such a system was laid before me and accepted. It demands an hour's time per day and absolute accuracy in the recording of every movement in the business. But it is so simple in its working that a ten-dollar-a-week clerk can handle it, and it gives the actual condition of the business at the end of each business day by the mere totalling of eight accounts arranged side by side on a single sheet of paper. Some such system, with the usual studio register, appointment book, stock book and negative register, would seem to cover all the needs of the photographer; but the expert who devised my system expressed his opinion that no single arrangement of the sort would be suitable to all studios or general in its application. Hence my advice to the

reader is: Call in a reliable accountant, explain your need, lay the business before him in all its details, make an inventory, and let him devise the simplest available method for your business. This may prove expensive, as it did in my own experience; but it will certainly prove itself a splendid investment, showing, as it will, the loss or gain, the leaks and weak spots, the relation between gross and net earnings, the points where expenses increase, the proportionate costs in material, production and selling, with a hundred other facts of vital interest and importance to the man who is in business for all it is worth.

In the event of the sale of the business being desirable for any reason, such a method of book-keeping is invaluable, showing the actual value of the business, its growth and possibilities.

About submitting proofs to customers
Proofs there are at least two questions. Should all or any of the proofs be retouched or finished? And: what method should be followed to ensure the return of all the proofs sent out? I have yet to find two photographers who agree in their answers to these questions. In a later monograph the subject will be dealt with more fully than my space permits here. But it may be said now that the solution of the first problem depends largely on the class of business done by the studio and the prices obtained, while the second problem can best be solved by the adoption of a reasonable rule and the use of all the tact you possess or can acquire in enforcing the rule or making exceptions.

Where the class of trade and prices obtained for work will permit, the simplest and best plan covering both questions is to send the customer retouched and completely finished proofs from all the desirable negatives yielded by a sitting. These proofs should be neatly numbered at the back and accompanied by a note stating plainly that "All proofs not returned will be charged for at a fixed price per print," and "Pictures approved can be ordered by number." This plan does three things: (1) It shows the results of the sitting to the best possible advantage and the sitter knows

exactly what he or she will get; (2) it makes a clear statement as to the return of proofs not approved or the charge made for them if retained; and (3) it puts into the sitter's hands at the earliest moment possible a finished print of each approved position or style, which is often desirable from the customer's viewpoint.

As far as is consistent with reason and good will, the photographer should willingly grant resittings on the request of the customer, without discussion, argument or hesitation. Of course, it is presumed that the customer will always give a reason for such a request. Where the reason shows that the fault in the previous sitting is clearly with the sitter, it will often be possible, with tact, to make a special charge to cover the extra sitting, but even this should be waived in many cases. There will always be unreasonable customers and people difficult to satisfy or please, but these are generally in the minority and their good will will often be worth some concession. Moreover, given a resitting and a pleased customer, a clever receptionist can usually handle the resulting order in such a way as to compensate for the extra trouble and cost involved.

In handling proofs and resittings, it is wise to have a fixed rule that where more than a specified number of negatives are ordered from on a given order, or where the total amount of the order falls below a stated sum, a charge of \$1 or \$2 will be made for each extra negative from which prints are ordered. This, of course, applies only where photographs are sold in dozens. Where individual prints are offered at so much per print, the cost of the negative is included in the higher price usually asked for "first prints."

The question of securing payment from customers is one of the big problems in most photographic studios. It is a question which does not permit of a general answer, its satisfactory adjustment depending almost wholly on local conditions, but there is unanimity in the opinion that prepayment, in part or wholly, should be secured whenever possible.

In a high-class business work is done without any question of payment, the known social or financial standing of the customer being a sufficient guarantee of payment. Similarly, in any business where the photographer knows his customers this method is largely followed. Under these conditions a bill is sent when the photographs ordered are delivered, monthly statements of account being sent regularly until the amount due is collected in the usual way. In all such businesses the collection of accounts is usually slow, but fairly sure. There are, of course, bad debts, and invariably a lot of preliminary work is done which never comes to the order stage, and so is not paid for by the customer for whom the work was done. But these items of loss are considered inevitable to a business of this kind, and are calculated for in fixing prices.

Hollinger's Method In other studios appealing to high-class trade so large a part of the work is speculative that a definite scheme of prepayment or deposit on sittings is out of the question. The method in vogue at the Hollinger studio, New York, may serve as an example. Here work is done at the desire of the customer, finished prints from selected negatives being sent out a day or two after the sitting. The customer is left free to retain any or all of these prints at a fixed price per print, if approved, duplicate prints being supplied at a lower rate than "first prints." If not approved, any or all of the prints may be returned and a resitting arranged for. The basis of the system is that the customer sits for a portrait in good faith and pays only for such prints as he or she may approve or decide to keep as the result of the sitting, payment being made only after approval. At first sight such a system would seem to involve certain loss, but Hollinger's success proves its reliability as he applies it in his circumstances. Obviously, although the approval of the sitter seems to be the pivot of the system, much personal work is done to win the good will of the customer and so ensure a volume of business sufficient to make the majority of sittings profitable. A curious feature of the working out of this method is

that customers often come to purchase the prints they aforesaid rejected, so that the total of returned, unapproved prints sent back by customers barely suffices to provide the number of prints required for display and show-case use during the year. The method is peculiarly individualistic, and depends for its success very largely on the relations established at the time of sitting between the photographer and the customer; but with certain classes of customers, properly handled, it has shown itself to be a very desirable way of doing business.

As far as the average studio is concerned, some method of securing part payment for orders at the time of sitting, or when the order is given (the payment being completed on the delivery of the order), is altogether desirable, if not essential.

The Receptionist's Part The particular plan adopted must be determined by the class of patronage coming to the studio, by the experience of the photographer and similar local conditions. And no single plan can be universal in its application to all customers. There must always be exceptions. Whatever method is adopted or rules provided, their success depends very largely on the tact and skill of the receptionist or assistant who meets the customers and handles their orders. Some customers will voluntarily offer a deposit or part prepayment of orders; others skilfully avoid mention of the subject and have to be asked for a deposit, while others again protest against the idea of prepayment on one claim or another, and have to be handled with much tact to avoid offense. It is here that the value of the receptionist appears. Some receptionists can secure the required deposit without any trouble, apparently regardless of the personality of the customer. Such assistants are worth their weight in gold in a busy studio. Others have to be supported by cast-iron rules and succeed indifferently. Wherever prepayment of all orders is an absolute rule of the studio, the photographer should seek and pay for an assistant clever at the work, otherwise the reputation and character of the business will suffer considerably from an indifferent handling of this most sensitive detail.

Looking over a discussion of this question by eight or nine professional photographers of standing, I find that their methods are invariably individual. One suggests a deposit calculated to cover half the amount of the order. If the customer questions the idea of a deposit, he or she is informed that "it is not obligatory, but the usual custom. The payment can be made when the proofs are returned, etc." This dodges the difficulty, sets a time upon which payment will be required and emphasizes the fact that proofs are to be returned. Another photographer adopts the absolute rule: "A deposit required at time of sitting. No orders delivered until paid for," and insisted on compliance with this rule until he offended a local millionaire. A third varied his method according to the characteristics of his customers, getting a deposit in most instances; while a fourth knew most of his sitters and left the details of deposit or prepayment entirely to their desires. All of these men are successful, and no one of them complained of serious losses from the following of this method except the second—which was due to an obvious lack of tact.

The Studio Card A self-evident help is the use of a small card, giving the studio's prices and definite information as to appointments, the terms of payment, deposits and the like. This informs the customer on all points likely to arouse discussion or requiring explanation, and will predispose the sitter to ready compliance with the special method in vogue at the studio. Such a studio card affords data for the conference between prospective customers and the receptionist and has the advantage of "black and white" over the spoken and half-remembered word.

Old Negatives: The photographer who does not fully work his old negatives for securing what is known as "duplicate business" fails to grasp a big opportunity, and yet the neglect of this side-line is general. I have been photographed by a dozen well-known photographers in my time, and have yet to receive the first suggestion from any one of them that they retain the negatives and can supply duplicates in modern styles, etc.

Doubtless a certain amount of "duplicate business" will come to the photographer without solicitation or special effort. People quickly dispose of their photographs after they are once delivered by the photographer, and can generally use more than the amount first ordered. Why not have a simple card-index system of customers which will bring their last order to your eye say six or nine months after the sitting, and then send them a persuasively worded letter advising that you have the negatives and can supply duplicate prints in this or that special (new) style or finish at such and such a price per print or dozen?

A Successful Plan

A successful New York photographer, who asks \$3.50 apiece for his duplicate prints, has found his "duplicate business" almost as profitable as his "new business." But he works in a systematic and intelligent way. During the early weeks of autumn, before the Christmas trade comes on, prints are made from a few hundred selected negatives of customers made during the current year. These prints are carefully finished in the prevailing style and sent out to the individual customers or sitters a month or so before Christmas. Each print is accompanied by a letter to the effect that the print is submitted as a suggestion likely to be useful in the search for pleasing holiday gifts for friends. If retained by the customer, the price \$3.50 is to be mailed to the studio at the customer's convenience. If desired, additional prints may be furnished at the same price. If the suggestion is not approved, the print may be returned to the photographer at the customer's convenience. This method involves a certain amount of expense. It is a speculative method. It means a little right thinking and the use of all the personal knowledge of his customers the photographer possesses. But it has proved immensely successful in practical application. There is no obligation anywhere; no obvious pushing for an order. The receipt of the print usually gives the customer a pleasant surprise. It comes as a welcome suggestion, and is carefully timed to reach the customer just when he or she is probably puzzling over the vexed question of holiday gifts. Few of the prints so sent

out are returned. Orders for additional prints are the rule.

**All the Year
Round
Advantages**

Apart from this special plan, the working of this "duplicate business" provides profitable employment to the studio during its dull business days. The lists of customers are classified and put to constant use. The preparation and sending out of letters, and the getting up of new styles in prints and mounts to render the pictures more attractive, means time and business thinking. The effort brightens the wits of the receptionist, or office assistant, and brings in a constant stream of business and new sittings which might not otherwise have been obtained. Where practicable, a specimen print from one of the customer's negatives should accompany such letters—for which, of course, on charge is made. This print will often decide the business.

Since the use of photographs for the illustrations of newspapers, periodicals, books and printed matter is now general, the modern photographer should be thoroughly informed as to his property rights in the work he produces.

As far as work done to order is concerned, i.e., photographs made at the request of and paid for by customers in the usual course of business, it is clearly established that the photographer has no property rights except the ownership of the negatives, without any right to display, sell or use prints from them unless permission for such use is given by the person for whom the work was done.

In the case of work done by the photographer at his own expense, for his own use and advantage, some payment or consideration being given to the subject: e.g., invitation portraits of professional or notable people, figure, view or genre work, the property rights (i.e., the sole and exclusive right to use or sell) belong to the photographer, and often make up a very valuable asset of his business.

**Copyright
Law**

These property rights are protected by the United States Copyright Law upon the fulfillment of certain conditions, and penalties are provided to cover the unauthor-

ized use or sale of photographs protected by copyright. Every photographer should be familiar with this law, its requirements and advantages. To obtain this information, write to the Register of Copyrights, Washington, D. C., asking for a copy of the Copyright Law, the circular of instructions telling how to copyright photographs, a few application forms, etc. The securing of a copyright is a very simple matter.

**Copyright
League**

Since, however, it is unwise to stand alone where the infringement of one's rights may involve considerable expense and loss, the wise photographer will apply for membership in the Photographers Copyright League of America (Joseph Byron, Marbridge Building, New York) and so gain the definite advantages promised in the familiar phrase *e pluribus unum!* This association, which asks a minimum yearly contribution of one dollar, is voluntarily served, and exists simply to aid its members in protecting their copyrights. Its strength and influence in promoting the interests of copyright depend most largely on numbers (membership), and every photographer should be enrolled in its membership.

Insurance

This is an item of vital importance, but one notoriously neglected by photographers. The advantages of protection and compensation in case of loss by fire or other risks are so obvious that no argument is necessary. The carrying of adequate insurance to cover negatives, fixtures, stock in trade, and the building, if this is the property of the photographer, is a necessary expense and a good investment.

Photographers, when they effect an insurance on their property, are frequently very negligent in the matter. In many cases the insurance is effected through a local agent, who takes down rough particulars and receives the first premium: the policy is forwarded from the head office. In due course this arrives, and the insured simply reads that the amounts of the different things are rightly specified and then rests content. He very frequently fails to read a dozen or more conditions upon which the policy is issued, the infringement of any one of which is sufficient to invalidate it, and no claim in

the case of fire can then be legally sustained. Furthermore, when a policy is once invalidated, it is always void, even if premiums upon it have subsequently been paid. In most policies there is a limited value placed on different items insured, as in the case of negatives, or, for example, lenses, that no one exceeds a specified value. The same with pictures and the like. If lenses or other items of high value are to be insured, the insured should see that the fixed limit includes their value.

Here our survey of photography as a business must be drawn to its end. The various methods of getting and handling business, advertising special lines, reception-room management, and like details, need ampler treatment than I could provide for here. We will return to them in a later number, which will be wholly devoted to the business end of the studio.

BOOKS

With Other Photographers. By W. Ryland Phillips. A concise description of the working methods of leading American professionals, with illustrations showing the making of portraits by reproductions of first and finished prints, the sitter under the skylight, etc. 1910. 72 pages, about 100 illustrations. \$2.50.

Professional Photography. By C. H. Hewitt. The methods and suggestions of an English professional. In two parts, about 110 pages each, illustrated. 1904. Complete \$1.

Notes and Comment

Novo Tanks are plate development tanks of novel design, intended for horizontal instead of vertical development. They are the invention of Gustav Dietz, to whom we owe the Multi-Speed Shutter. The advantages peculiar to horizontal development have recently been exploited by German investigators, who claim that this method gives more harmonious gradations in the negative without harsh contrasts, due to the checking of the action of the developer on the highlights, while the action proceeds unchecked in the half tones and shadows. The Novo Tank makes this method of undisturbed horizontal development an easy and certain matter. The tank is made in several sizes for amateur and professional use, each tank taking six plates at one time. Provision is made for the inspection of the plates during development and the removal of any plate without disturbing the others when this is desirable. See the booklet, free on request, from the Multi-Speed Shutter Co., 161 West 24th St., New York.

Cooke Extension Lenses. If you possess a Cooke anastigmat (Series II, III, IV or V) and your camera will permit the use of the greater extension involved, you can add materially to your pictorial capacities and pleasures by investing in the Cooke Extension Lens suited to the Cooke lens in use. This extension lens is used in place of the back lens of the normal Cooke, increasing the focal length of the objective and giving (from the same distance) an image about fifty per cent larger than the image given by the normal Cooke lens. What this increase in size of image means may be seen in the two illustrations given on page 14 of the new Cooke Lens Catalogue, obtainable on request from the Taylor-Hobson Co., 1135 Broadway, New York.

Quite apart from this special feature, however, the catalogue is one which you should see for its general information about anastigmats. It has the great merit of simplicity and directness.



Optimo is the name of a clever little exposure shutter which has given me great satisfaction this summer in photographing surf and similar subjects with rapid, complex movement. Its five leaves revolve in making the exposure, giving a star-shaped aperture which ensures the full illumination of the plate or film right to the edges. This means maximum light passing efficiency. Apart from this feature and the speed capacity of the Optimo (up to 1-300 second), I like its compactness, simplicity of operation and accuracy of marked speeds. It is made by the Wollensak Optical Company, Rochester, and can be fitted to any desired lens.



Ingento Acid Hypo has a distinct advantage over some other preparations of its class in that the acid compound is combined with the hypo-soda, so that one is not obliged to measure out separate portions of hypo and acid powders. It comes in air-tight, moisture-proof packages, the 25-cent package making 64 ounces of fixing solution for plates, films and papers. Burke & James, Chicago.



Carl Zeiss Protar, Series IV, demonstrates that sometimes the manufacturers give the consumer the benefit of reduced cost of production. By the use of new kinds of glass it was found possible to produce an objective in every way equal in efficiency to the well-known Zeiss Series VIIA Protar but at a lower cost of production because of simpler construction. This resulted in the introduction of Protar IV $f/6.3$ (convertible $f/7$). Those who seek a convertible anastigmat of the highest type at a moderate price should send for the Protar IV leaflet to the importer: E. B. Meyrowitz, 104 East 23rd Street, New York.

Commercial Brevities

Describing, from personal knowledge or experience, specialties which deserve to be more widely known.

The Cooke-Telar, just introduced by The Taylor-Hobson Company, St. James Building, New York, is practically a telephoto lens of moderate power, especially adapted for use with the average hand-camera with its characteristically limited bellows extension. Technically described, it is a compact, high-speed anastigmat of long focus, requiring only a short bellows extension, but giving large images of distant objects. This means telephoto work without the usual drawbacks of a special attachment or unusual camera extension.

The Cooke-Telar is complete in itself and works at F 7, nearly three times faster than the single element of the average anastigmat. It does not demand more than the usual bellows extension required by an ordinary lens, but it gives an image approximately twice as large. The new lens can be fitted to almost all between-lens shutters, but for photographing moving subjects a focal plane shutter is advised. Such a lens obviously increases the value of the hand-camera as permitting the photographing of many subjects unavailable at short range, such as birds, animals, aëroplanes, athletic events, etc.



The Primus Photo Title Printing Outfit, obtainable from Sweeley's Photo Supply House, Renova, Pa., is a handy convenience for the professional or amateur desiring to put titles or numbers on negatives so that they will appear on all prints from such negatives. The outfit consists of a full assortment of neat rubber type faces with wooden holder for stamping, tweezers for handling the types and a supply of ink. Such an equipment should be at hand wherever photographs are made, and the "Primus" seems to meet every practical requirement.

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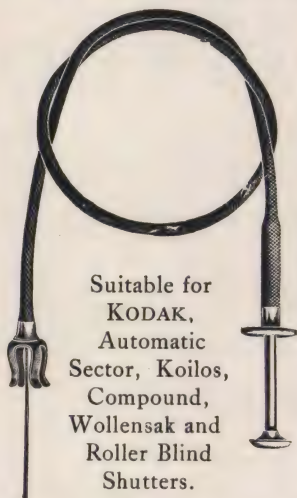
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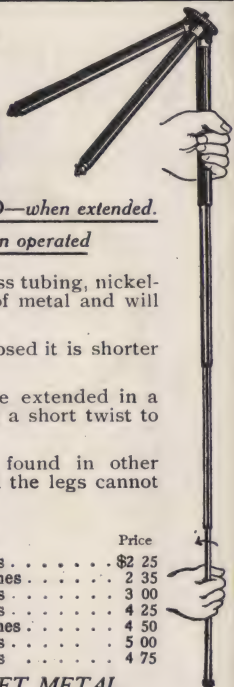
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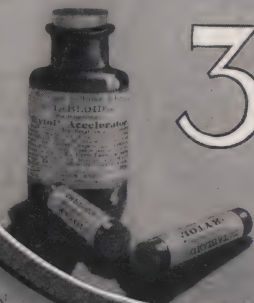
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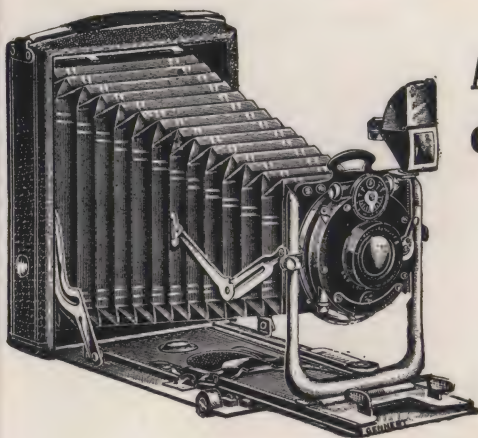
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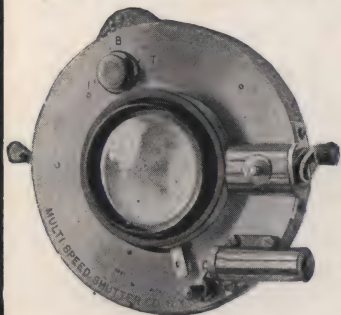
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COOKE-TELARS may be fitted to between-lens shutters of almost any make, but for the photography of rapidly-moving subjects, a focalplane shutter is essential. COOKE-TELARS are very light and compact. For example, the No. 1 size measures only $1\frac{5}{8}$ inches, and the No. $2\frac{1}{2}$ size only three inches from back to front.

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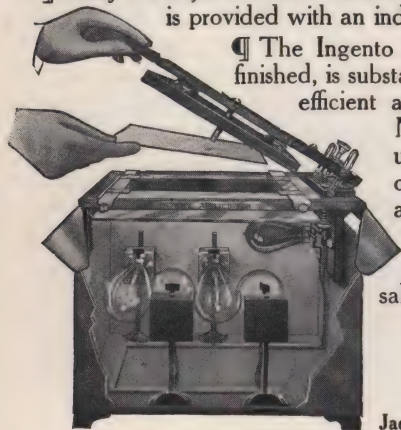
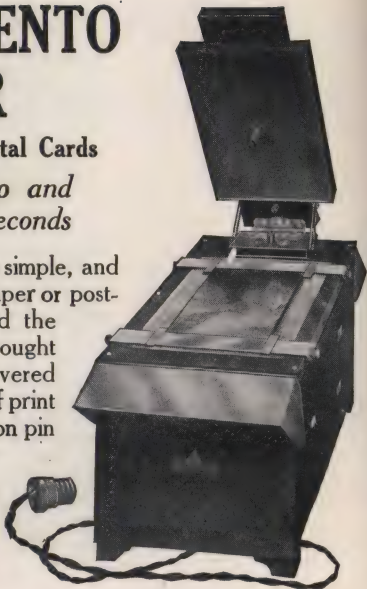
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Rochester, N. Y.

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ROCHESTER, N. Y., *The Kodak City*



Photographed by Lizzie M. Peabody, Manchester

After the storm

MADE WITH A BROWNIE

The seascape reproduced herewith was made with a Brownie Camera, and is a forceful demonstration of what can be accomplished with this little cousin of the Kodak.

Like the Kodak, the Brownie is a thoroughly reliable picture-maker, and its extreme simplicity appeals to many.

The following article, reprinted from "American Photography," sets forth the prize-winning possibilities of the Brownie Camera in the hands of the serious worker.

A BROWNIE TRIUMPH

We have at various times in the past received letters from our less-advanced readers, asking us to establish in our monthly competitions a special class for beginners. These requests have been based on the asserted fact that our prizes are monopolized by advanced workers, well equipped with apparatus, and by long experience enabled to do high-grade work. We have never seen fit to accede to these requests, because we have felt that free and open competition is the best stimulus to progress; and we have also failed to observe any preponderant ability to win prizes on the part of our more advanced contributors. Since awarding the first prize last month, we are informed by the maker that this picture was taken with a Brownie Camera, and lest some may be tempted to say that it was a chance snapshot, we will remark that the maker had photographed this scene a number of times,

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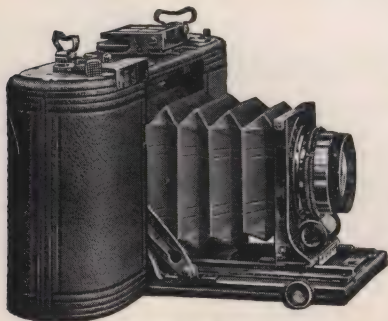
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but considered this print her best effort at this particular spot. The incident, we think, completely overturns the arguments of those who desire a beginners' competition. The Brownie is by no means an expensive camera, and if an amateur with this instrument can win first prize in a competition participated in by several scores of our readers, including many well-known pictorialists, it is one more proof that native ability will always insure success. In the hands of one who loves photography and nature, even a Brownie camera will win prizes; and without this enthusiasm the most costly lenses and apparatus are useless to their possessor.—*American Photography*.

THE NO. 1A SPEED KODAK

This compact little instrument combines Kodak convenience and simplicity with highest efficiency in speed photography. As its name implies, it is designed for speed work, but it is also suitable for slow instantaneous, bulb or time exposures. It is fitted with a focal plane shutter, simple in control and operation, working at the extraordinary speed of 1-1000 second when desired.



\$60.00

Fitted with Zeiss-Kodak Anastigmat Lens

The fastest trains are brought to a standstill with the 1A Speed Kodak; running horses are arrested in action without a blur; flying birds may be photographed on the wing; athletes are caught in mid-air—in fact, nothing moves too fast for this type of Kodak, when used at its highest speed.

Now, in regard to speeds. On the top of the Kodak is a metal plate giving a table of the different speeds possible by setting the shutter on different tensions in connection with different shutter apertures. For example: To take an exposure in 1-1000 of a second the tension indicator should be set at 6 and the curtain or shutter aperture indicator should be set at $\frac{1}{6}$. This highest speed is necessary only when the most rapidly moving objects are being photographed and the light is brilliant, and speeds slightly slower should be used for average work.

Another advantage of the No. 1A Speed Kodak is that with this

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type of Kodak slow speed snap-shots may be made. By using a low tension and wider aperture, full-timed negatives are secured, even though the light is weak or cloudy. It makes every day a Kodak day.

The 1A Speed Kodak does all that other Kodaks do, in addition to features which are alone incorporated in Speed Kodaks.

This Kodak, when fitted with a Zeiss-Kodak Anastigmat lens, makes an ideal instrument for all-round work, but other high-grade anastigmats may be used when desired.

The 1A Speed Kodak makes pictures $2\frac{1}{2} \times 4\frac{1}{4}$ —a size and shape that adapts itself nicely to portraiture, as well as to indoor and outdoor composition of all kinds.

Buy a 1A Speed Kodak and be prepared to photograph everything of interest that comes within your range. Let the dealer show it to you.

OUTDOOR FLASHLIGHT

Eastman Flashlight Cartridges or Eastman Flash Sheets may be used to advantage during the summer nights out-of-doors, especially on summer vacation trips that lead to camp life.

The night scenes around the camp-fire are artistic and pleasing to the eye, but, of course, cannot be photographed without a stronger light than firelight.

Some night, after the camping party is settled about the camp-fire,



Empire State Express at mile-a-minute speed—photographed in 1-1000 second with the No. 1A SPEED KODAK

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set up your Kodak directly back of one of the party, to shield the lens from the direct rays of the fire. Get back far enough to take in the entire group and as much of the immediate surroundings as will add interest to the picture.

Then fasten a flash-sheet to the end of a three-foot stick and pass it to the person between the fire and the Kodak, asking him to lay it in the fire directly in front of him with the aid of the stick. Request the entire party to hold their respective positions during the short interval the flash sheet is burning.

There will be a bright actinic flash, which will light up the faces gathered about the fire with a firelight effect and record the picture on the film.

Two things to remember are to open the shutter just previous to the pre-arranged signal for the flash, and to have the Kodak in a position shielded from the direct rays of the flash, to prevent halation.

Flash Cartridges may be used instead of flash sheets if more desirable, and as exposures with Eastman Flash Cartridges are instantaneous, it is not necessary for the camp-fire group to hold its pose.

There are other outdoor applications for flashlight effects, and the one here described is well worth a serious effort.

After the negatives are secured, of course, you will print them on Velox, and for effects of this kind a mellow or warm tone highlight is very desirable. Royal Velox is coated on a buff-colored stock, and is just the thing you need to preserve the firelight effect.

The dealer has Eastman Flash Sheets and Eastman Flash Cartridges, as well as Velox paper. Remember the grade—Royal Velox.



Racing horses photographed with the No. 1A SPEED KODAK
1-1000 second exposure

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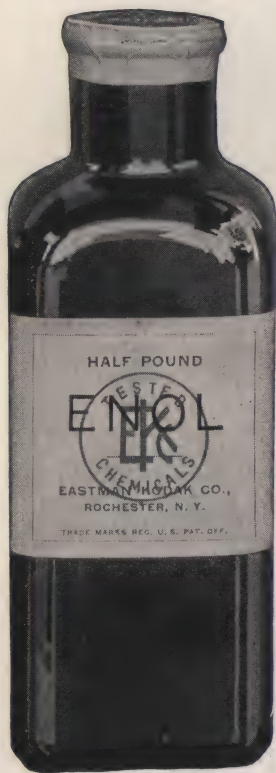
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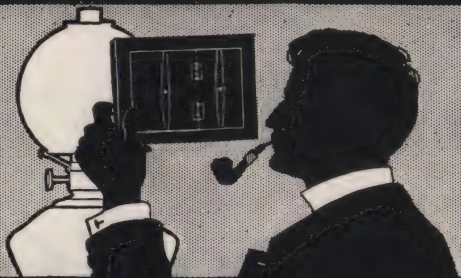
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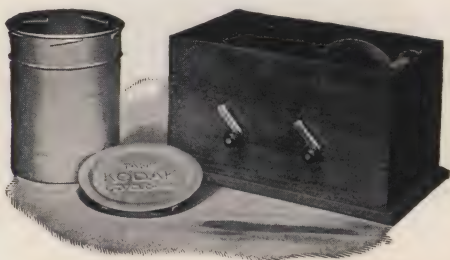
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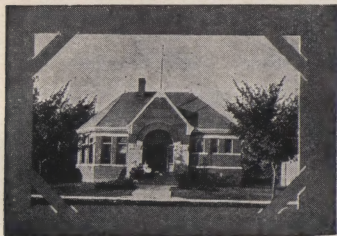
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